

Oeuvre Posthume

Composée pour le XIV^e Centenaire du Baptême de Clovis à Reims.

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Messe dite de CLOVIS

d'après le Chant Grégorien

à 4 Voix avec Accompagnement d'ORGUE

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Ch. GOUNOD

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MESSE DE CLOVIS

avec Chœurs et Orgues

CH. GOUNOD.**N° 1.****KYRIE.****Moderato.**

SOPRANOS.

ALTOS.

TÉNORS.

BASSES.

ORGUE
du Chœur.**Moderato.**Jeux de fonds
8 et 16 pieds.

Ped.

Ky - ri - e, Ky - ri - e,

Ky - ri - e, Ky - ri - e,

e, Ky - ri - e, Ky - ri -

Ky - ri - e, Ky - ri - e,

Ky - ri - e e - le - i - son, e - le - i -

Ky - ri - e e - le - i - son, e - le - i -

- e - e - le - i - son, e - le - i - son. Ky - ri -

Ky - ri - e e - le - i - son, e - le - i -

- son, e - le - i - son.

- son, e - le - i - son. Ky - ri -

- e, Ky - ri - e e - le - i - son. Ky - ri -

- son, e - le - i - son. Ky - ri -

Ky - ri - e e - le - i - son. **A**
 e e - le - i - son.
 e e - le - i - son.
 e e - le - i - son. **Chris - te**

Chris - te e e
Chris - te e e - le - i - son.
Chris - te e e - le - i - son. **Chris - te**
 e e - le - i - son. **Chris - te** e
 e e - le - i - son.

le i son. Chris te e le i
 Chris te, Chris te e le i son, e le i
 e le i son. Chris te e le i
 le i son, e le i son, e le i

son. Ky ri e e
 son. Ky ri e e le i son, e le i son.
 son. Ky ri e e le i son. Ky ri
 son. Ky ri e e le i son.

le - i - son, e - - - le - i - son, e - - le - i - son, -

Ky - ri - e e - le - i - son, e - le - i - son, e -

e e - - le - i - son, e - le - i - son, e -

Ky - ri - e e - le - i - son, e - le - -

- e - le - i - son. -

- le - i - son. -

- le - i - son. -

- - i - son. -

Ped.

GLORIA.**N° 2.**

Andante. *mf*

SOPRANOS.

ALTOS.

TÉNORS.

BASSES.

PETIT CHŒUR.

Glo - ri - a in ex - cel - sis De . .

Glo - ri - a in ex - cel - sis De . .

Glo - ri - a in ex - cel - sis De . .

Glo - ri - a in ex - cel - sis De . .

Andante.

ORGUE
du Chœur.

mf (Voix célestes)

. ol _____ Glo - ri - a in ex - cel - sis De . .

. ol _____ Glo - ri - a in ex - cel - sis De . .

. ol _____ Glo - ri - a in ex - cel - sis De . .

. ol _____ Glo - ri - a in ex - cel - sis De . .

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "o! _____ Glo - ri - a in ex - cel - sis,". The piano part features a grand staff with treble and bass clefs, showing chords and melodic lines.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "De - o! _____ Et in ter - ra, ____". The piano part continues with chords and melodic lines, including a prominent bass line in the lower register.

et in ter - ra — pax ho - mi - ni - bus,

et in ter - ra — pax ho - mi - ni - bus,

et in ter - ra — pax ho - mi - ni - bus,

et in ter - ra — pax ho - mi - ni - bus,

bo - nae — vo - lun - ta - tis.

bo - nae — vo - lun - ta - tis.

bo - nae — vo - lun - ta - tis.

bo - nae — vo - lun - ta - tis.

A *ff*

GRAND CHŒUR.

Glo - ri - a in ex - cel - sis De - . . o! _____ Glo - ri - a

Glo - ri - a in ex - cel - sis De - . . o! _____ Glo - ri - a

Glo - ri - a in ex - cel - sis De - . . o! _____ Glo - ri - a

Glo - ri - a in ex - cel - sis De - . . o! _____ Glo - ri - a

A

Jeux de fonds de
8 et 16 pieds.

ff

in ex - cel - sis De - . . o! _____ Glo - ri - a in ex - cel - sis

in ex - cel - sis De - . . o! _____ Glo - ri - a in ex - cel - sis

in ex - cel - sis De - . . o! _____ Glo - ri - a in ex - cel - sis

in ex - cel - sis De - . . o! _____ Glo - ri - a in ex - cel - sis

De . . o! Et in ter - ra, et in ter - ra

De . . o! Et in ter - ra, et in ter - ra

De . . o! Et in ter - ra, et in ter - ra

De . . o! Et in ter - ra, et in ter - ra

pax ho - mi - nibus bo - nae vo - lun - ta - tis.

pax ho - mi - nibus bo - nae vo - lun - ta - tis.

pax ho - mi - nibus bo - nae vo - lun - ta - tis.

pax ho - mi - nibus bo - nae vo - lun - ta - tis.

B Moderato.

f
Lau - da - mus — te. Be - ne - di - ci - mus

f
Lau - da - mus — te. Be - ne - di - ci - mus

f
Lau - da - mus — te. Be - ne - di - ci - mus

f
Lau - da - mus — te. Be - ne - di - ci - mus

B Moderato.

(Tous les fonds) *f*

Ped.

te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. —

te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. —

te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. —

te. A - do - ra - mus te. Glo - ri - fi - ca - mus te. —

Gra - ti - as a - gi - mus ti - bi, propter magnam glo - ri - am

Gra - ti - as a - gi - mus ti - bi, propter magnam glo - ri - am

Gra - ti - as a - gi - mus ti - bi, propter magnam glo - ri - am

Gra - ti - as a - gi - mus ti - bi, propter magnam glo - ri - am

tu - am; Do - mi - ne De - us, Rex coe - les - tis, De - us,

tu - am; Do - mi - ne De - us, Rex coe - les - tis, De - us,

tu - am; Do - mi - ne De - us, Rex coe - les - tis, De - us,

tu - am; Do - mi - ne De - us, Rex coe - les - tis, De - us,

Pa - ter om - ni - potens; Do - mi - ne, Fi - li u - ni - ge - ni - te,

Pa - ter om - ni - potens; Do - mi - ne, Fi - li u - ni - ge - ni - te,

Pa - ter om - ni - potens; Do - mi - ne, Fi - li u - ni - ge - ni - te,

Pa - ter om - ni - potens; Do - mi - ne, Fi - li u - ni - ge - ni - te,

Je - su - Chris - te; Do - mine De - us, Agnus De - i,

Je - su Chris - te; Do - mine De - us, Agnus De - i,

Je - su Chris - te; Do - mine De - us, Agnus De - i,

Je - su - Chris - te; Do - mine De - us, Agnus De - i,

Andante.
D

Fi - li - us Pa - tris. Qui tol - lis pecca - ta

Fi - li - us Pa - tris. Qui tol - lis pecca - ta

Fi - li - us Pa - tris. Qui tol - lis pecca - ta

Fi - li - us Pa - tris. Qui tol - lis pecca - ta

Andante.
Récit (Anches)

D

mun - di, mi - se - re - re no - bis. Qui

mun - di, mi - se - re - re no - bis. Qui

mun - di, mi - se - re - re no - bis. Qui

mun - di, mi - se - re - re no - bis. Qui

cresc. *dim.* *p*

tol - lis pec-ca - ta mun - di, sus - ci-pe de-pre-ca - ti -

tol - lis pec-ca - ta mun - di, sus - ci-pe de-pre-ca - ti -

tol - lis pec-ca - ta mun - di, sus - ci-pe de-pre-ca - ti -

tol - lis pec-ca - ta mun - di, sus - ci-pe de-pre-ca - ti -

cresc.

. o - nem nos - tram. Qui se - des ad dex - teram

. o - nem nos - tram. Qui se - des ad dex - teram

. o - nem nos - tram. Qui se - des ad dex - teram

. o - nem nos - tram. Qui se - des ad dex - teram

p *f*

p

Pa - tris, mi - se - re - re no - bis.

p

Pa - tris, mi - se - re - re no - bis.

p

Pa - tris, mi - se - re - re no - bis.

p

Pa - tris, mi - se - re - re no - bis.

E *Molto mod^{to}*

f

Quo - niam Tu so - lus Sanc - tus, Tu so - lus Do - minus, Tu

f

Quo - niam Tu so - lus Sanc - tus, Tu so - lus Do - minus, Tu

f

Quo - niam Tu so - lus Sanc - tus, Tu so - lus Do - minus, Tu

f

Quo - niam Tu so - lus Sanc - tus, Tu so - lus Do - minus, Tu

E *Molto mod^{to}*

f (Tous les fonds)

Andante.

so - lus Al - tis - simus, Je - su Chris - te, — cum Sanc - to

so - lus Al - tis - simus, Je - su Chris - te, — cum Sanc - to

so - lus Al - tis - simus, Je - su — Chris - te, — cum Sanc - to

so - lus Al - tis - simus, Je - su Chris - te, — cum Sanc - to

Andante.

Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - - men. —

Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - - men. —

Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - - men. —

Spi - ri - tu in glo - ri - a De - i Pa - tris. A - - - men. —

Ped.

CREDO

N^o 3.Mod^{to} maestoso.

SOPRANOS.

ALTOS.

TÉNORS.

BASSES.

ORGUE
du Chœur.Mod^{to} maestoso.

(Grand Jeu)

*ff**ff**ff**ff*

Cre - do —

Cre - do —

in u-num De - um, Pa - trem om - ni - po -

in u-num De - um, Pa - trem om - ni - po -

in u-num De - um, Pa - trem om - ni - po -

in u-num De - um, Pa - trem om - ni - po -

ten - tem, _____ fac - to - rem coe - li et ter - ra, _____

ten - tem, _____ fac - to - rem coe - li et ter - ra, _____

ten - tem, _____ fac - to - rem coe - li et ter - ra, _____

ten - tem, _____ fac - to - rem coe - li et ter - ra, _____

_____ vi - si - bi - li - um om - ni - um _____

_____ vi - si - bi - li - um om - ni - um _____

_____ vi - si - bi - li - um om - ni - um _____

_____ vi - si - bi - li - um om - ni - um _____

Ped.

p et in vi - si - bi - li - um. *A f* Et in u - num

p et in vi - si - bi - li - um. *f* Et in u - num

p et in vi - si - bi - li - um. *f* Et in u - num

p et in vi - si - bi - li - um. *f* Et in u - num

A

(Jeux de fonds) (Grand Jeu)

Do - minum Je - sum Chris - tum, Fi - li - um De - i

Do - minum Je - sum Chris - tum, Fi - li - um De - i

Do - minum Je - sum Chris - tum, Fi - li - um De - i

Do - minum Je - sum Chris - tum, Fi - li - um De - i

u - ni - ge - nitum, Et ex Pa - tre na - tum an - te om - ni - a

u - ni - ge - nitum, Et ex Pa - tre na - tum an - te om - ni - a

u - ni - ge - nitum, Et ex Pa - tre na - tum an - te om - ni - a

u - ni - ge - nitum, Et ex Pa - tre na - tum an - te om - ni - a

sæ - cu - la; De - um de De - o, lu - men de lu - mi - ne,

sæ - cu - la; De - um de De - o, lu - men de lu - mi - ne,

sæ - cu - la; De - um de De - o, lu - men de lu - mi - ne,

sæ - cu - la; De - um de De - o, lu - men de lu - mi - ne,

De . um — ve . rum de De . o ve . ro;

De . um ve . rum de De . o ve . ro;

De . um ve . rum de De . o ve . ro;

De . um — ve . rum de De . o ve . ro;

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "De . um — ve . rum de De . o ve . ro;". The piano part consists of chords and moving lines in both hands.

B

Ge . ni . tum — non

Ge . ni . tum, — Ge . ni . tum — non

Ge . ni . tum — non

Ge . ni . tum, — Ge . ni . tum — non

B

The second system of the musical score begins with a section marked **B**. It continues with the four vocal staves and piano accompaniment. The lyrics are "Ge . ni . tum — non". The piano part features sustained chords and melodic fragments. The system concludes with another section marked **B**.

fac - tum, con - subs - tan - ti - a - lem Pa - tri,

fac - tum, con - subs - tan - ti - a - lem Pa - tri,

fac - tum, con - subs - tan - ti - a - lem Pa - tri,

fac - tum, con - subs - tan - ti - a - lem Pa - tri,

per quem om - ni - a fac - ta sunt;

per quem om - ni - a fac - ta sunt;

per quem om - ni - a fac - ta sunt;

per quem om - ni - a fac - ta sunt;

Pod.

C *p* Andante.

Qui prop - ter nos ho - mi - nes, — et prop - ter nos - tram sa -

p Qui prop - ter nos ho - mi - nes, — et prop - ter nos - tram sa -

p Qui prop - ter nos ho - mi - nes, — et prop - ter nos - tram sa -

p Qui prop - ter nos ho - mi - nes, — et prop - ter nos - tram sa -

C Andante.

p Jeux de fonds

p Sans Ped.

- lu - tem — des - cen - dit de coe - lis. —

- lu - tem — des - cen - dit de coe - lis. —

- lu - tem — des - cen - dit de coe - lis. —

- lu - tem — des - cen - dit de coe - lis. —

D Adagio. ppp

Et in-car-na-tus est de Spi-ri-tu sanc-to ex Ma-ri-a

ppp

Et in-car-na-tus est de Spi-ri-tu sanc-to ex Ma-ri-a

ppp

Et in-car-na-tus est de Spi-ri-tu sanc-to ex Ma-ri-a

ppp

Et in-car-na-tus est de Spi-ri-tu sanc-to ex Ma-ri-a

D Adagio.

ppp Récit (Flûtes et voix célestes)

Ped. (Jeux de fonds)

Vir-gi-ne et ho-mo fac-tus est.

Vir-gi-ne et ho-mo fac-tus est.

Vir-gi-ne et ho-mo fac-tus est.

Vir-gi-ne et ho-mo fac-tus est. Cru-ci-

Tous les Fonds.

E

f Cru - ci - fi - xus e - ti -

f Cru - ci - fi - xus e - ti - am

f Cru - ci - fi - xus, Cru - ci - fi - xus e - ti -

- fi - xus, Cru - ci - fi - xus e - ti -

E

- am pro no - bis, sub Pon - ti - o Pi - la - to,

- am pro no - bis, sub Pon - ti - o Pi - la - to,

- am pro no - bis, sub Pon - ti - o Pi - la - to,

- am pro no - bis, sub Pon - ti - o Pi - la - to,

p

Ped.

f pas - sus, pas - sus, pas - sus,

f pas - sus, pas - sus, pas - sus,

f pas - sus, pas - sus, pas - sus,

f pas - sus, pas - sus, pas - sus,

p

pp et se - pul - tus est;

pp et se - pul - tus est;

pp et se - pul - tus est;

pp et se - pul - tus est;

p *pp* Ped.

F Mod^{to} maestoso.

Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scrip-tu .

Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scrip-tu .

Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scrip-tu .

Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scrip-tu .

F Mod^{to} maestoso.

f (Grand Jeu)

Ped.

G

ras. _____

ras. _____

ras. _____ Et as-cen-dit in

ras. _____ Et as-cen-dit in coe-lum, as-cen-dit in

G

sans Ped.

ff

Et as - cen - dit in coe - lum,

ff

Et as - cen - dit in coe - lum, as - cen - dit in coe - lum,

coe - lum, in coe - lum, as - cen - dit in coe - lum.

coe - lum, as - cen - dit, as - cen - dit in coe - lum,

H *ff*

se - det ad dex - te - ram Pa - tris; Et

ff

se - det ad dex - te - ram Pa - tris; Et

ff

se - det ad dex - te - ram Pa - tris; Et

ff

se - det ad dex - te - ram Pa - tris; Et

H

(Ped. 8 et 16 pieds)

ff
i - terum ven - tu - rus est _____ cum glo - ri - a ju - di -

ff
i - terum ven - tu - rus est _____ cum glo - ri - a ju - di -

ff
i - terum ven - tu - rus est _____ cum glo - ri - a ju - di -

ff
i - terum ven - tu - rus est _____ cum glo - ri - a ju - di -

Ped.

ff
- ca - re _____ vi - vos et mor - tu - os; _____

ff
- ca - re _____ vi - vos et mor - tu - os; _____

ff
- ca - re _____ vi - vos et mor - tu - os; _____

ff
- ca - re _____ vi - vos et mor - tu - os; _____

Ped. Ped.

ff cu - jus re - gni *ff* non e - rit

ff cu - jus re - gni *ff* non e - rit

ff cu - jus re - gni *ff* non e - rit

ff cu - jus re - gni *ff* non e - rit

Ped.

f fi - nis. Et in Spi - ritum sanc - tum Do - minum.

f fi - nis. Et in Spi - ritum sanc - tum Do - minum,

f fi - nis. Et in Spi - ritum sanc - tum Do - minum.

f fi - nis. Et in Spi - ritum sanc - tum Do - mi - num,

I

(Jeu de fonds)

et vi-vi-fi-can-tem, qui ex Pa-tre Fi-li-o-que pro-ce-dit;

et vi-vi-fi-can-tem, qui ex Pa-tre Fi-li-o-que pro-ce-dit;

et vi-vi-fi-can-tem, qui ex Pa-tre Fi-li-o-que pro-ce-dit;

et vi-vi-fi-can-tem, qui ex Pa-tre Fi-li-o-que pro-ce-dit;

Qui-cum Pa-tre et Fi-li-o-si-mul a-do-ra-tur, et

Qui cum Pa-tre et Fi-li-o-si-mul a-do-ra-tur, et

Qui cum Pa-tre et Fi-li-o-si-mul a-do-ra-tur, et

Qui cum Pa-tre et Fi-li-o-si-mul a-do-ra-tur, et

con-glo-ri-fi-ca-tur, qui lo-cu-tus est

con-glo-ri-fi-ca-tur, qui lo-cu-tus est

con-glo-ri-fi-ca-tur, qui lo-cu-tus est

con-glo-ri-fi-ca-tur, qui lo-cu-tus est

K

per Prophe-tas. Con-fi-te-or u-num bap-tis-ma

per Prophe-tas. Con-fi-te-or u-num bap-tis-ma

per Prophe-tas. Con-fi-te-or u-num bap-tis-ma

per Prophe-tas. Con-fi-te-or u-num bap-tis-ma

K

K

Molto
L maestoso.

in re-mis-si-o-nem pec-ca-to-rum.

in re-mis-si-o-nem pec-ca-to-rum.

in re-mis-si-o-nem pec-ca-to-rum.

in re-mis-si-o-nem pec-ca-to-rum.

L Molto
maestoso.

Ped.

Ped.

Et ex-pec-to re-sur-rec-ti-o-nem mor-tu-

Et ex-pec-to re-sur-rec-ti-o-nem mor-tu-

Et ex-pec-to re-sur-rec-ti-o-nem mor-tu-

Et ex-pec-to re-sur-rec-ti-o-nem mor-tu-

Ped.

Ped.

- o - rum; Et vi - tam ven - tu - ri sæ - cu - li. A -

- o - rum; Et vi - tam ven - tu - ri sæ - cu - li. A -

- o - rum; Et vi - tam ven - tu - ri sæ - cu - li. A -

- o - rum; Et vi - tam ven - tu - ri sæ - cu - li. A -

- men. A - men.

- men. A - men.

- men. A - men.

- men. A - men.

ff Large.

Grand Jeu.

ff sans Ped.

Ped. en 8^{ves}

SANCTUS

N° 4.

Large.

SOPRANOS

ALTOS

TÉNORS

BASSES

ORGUE
du Chœur

Large.

Grand Jeu.

Voix célestes.

- - tus, Sanc - - tus, Sanc - - - tus,
 - - tus, Sanc - - tus, Sanc - - - tus,
 - tus, Sanc - - tus, Sanc - - - tus,
 - tus. Sanc - - tus, Sanc - - - tus,
 Voix célestes. Voix célestes.
 m.g.

Fonds (8 et 16 pieds)

Fonds.

Do . . minus De . . us Sa .

Do . . minus De . . us Sa .

Do . mi . nus De . . us Sa . ba .

Do . mi . nus De . . us Sa . ba .

Voix célestes. Voix célestes. Voix célestes.

Fonds. Fonds. Fonds.

baoth. Ple ni sunt coe li et ter ra

baoth. Ple ni sunt coe li et ter ra

oth. Ple ni sunt coe li, coe li et ter ra

oth. Ple ni sunt coe li, coe li et ter ra

Les fonds aux 2 mains.

glo - ri - a tu - a, glo - ri - a tu - a. —

glo - ri - a tu - a, glo - ri - a tu - a. —

glo - ri - a tu - a, glo - ri - a tu - a. — Ho -

glo - ri - a tu - a, glo - ri - a tu - a. — Ho -

Grand Jeu.

Ho - san - na in ex - cel - sis! —

Ho - san - na in ex - cel - sis! —

- san - na in ex - cel - sis! —

- san - na in ex - cel - sis! —

Ped.

BENEDICTUS

QUATUOR et CHŒUR.

N° 5.

Andante.

SOPRANO.
SOLO.

ALTO
SOLO.

TÉNOR
SOLO.

BASSE
SOLO.

ORGUE
du Chœur.

p Voix humaine

p Jeux de Récit.
Gambes de 8

Ped.

Be - ne -

A

dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

A

Be - ne

A

Be -

Be - ne - dic - tus qui ve - nit in

Be - ne - dic - tus qui ve - nit, qui ve - nit in

- dic - tus qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in

- ne - dic - tus qui ve - nit, Be - ne - dic - tus qui ve - nit in

B

no - mi - ne Do - mi - ni. Be - ne - dic - tus, Be - ne - dic -

no - mi - ne Do - mi - ni. Be - ne - dic - tus, Be - ne - dic -

no - mi - ne Do - mi - ni. Be - ne - dic - tus, Be - ne - dic -

no - mi - ne Do - mi - ni. Be - ne - dic - tus, Be - ne - dic -

B

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: *tus, Be-ne-dic-tus qui ve-nit, qui ve-nit in no-mi-ne Do-mi-ni.* The music features a melodic line with a crescendo (*f*) and a decrescendo (*dim.*) leading to a piano (*p*) section. The piano accompaniment provides harmonic support with chords and moving lines.

Four vocal staves and a piano accompaniment. The lyrics are: *ni Ho-san-na in ex-cel-sis!* The vocal parts are marked *p CHŒUR.* The piano accompaniment features a series of chords, with a piano (*p*) section and a very soft (*pp*) section. A *Ped.* (pedal) marking is present at the bottom right.

AGNUS DEI

N° 6.

Andante.

SOPRANOS.

ALTOS.

TÉNORS.

BASSES.

ORGUE
du Chœur.

Andante.

Jeux de fonds.

*p**p**p*

The first system of the organ part consists of two staves. The treble staff begins with a half note G4, followed by a half note A4, and then a half note B4. The bass staff begins with a half note G3, followed by a half note A3, and then a half note B3. The system concludes with a half note G4 in the treble and a half note G3 in the bass.

The second system of the organ part consists of two staves. The treble staff begins with a half note G4, followed by a half note A4, and then a half note B4. The bass staff begins with a half note G3, followed by a half note A3, and then a half note B3. The system concludes with a half note G4 in the treble and a half note G3 in the bass.

A

p A - gnus —

p A - gnus — De - i, qui tol - lis —

p A - gnus — De - i, qui tol - lis — pec - ca - ta mun - di, qui

A

p *cres* - *cen* - do. , *f*

A - gnus — De - i, qui tol - lis —

cres - *cen* , - do. *f*

De - i, qui tol - lis — pec - ca - ta mun - di, pec -

cres , - *cen* - do. , *f*

— pec - ca - ta mun - di, qui tol - lis, qui tol - lis pec -

cres - *cen* - do. , *f*

tol - lis pec - ca - ta — mun - di, pec - - -

cres - *cen* - do. *f*

B

pec - ca - ta mun - di,

ca - ta mun - di,

ca - ta mun - di, mi - se -

ca - ta mun - di, mi - se - re - re

B

mi - se - re - re no - bis.

mi - se - re - re, mi - se - re - re no - bis.

re - re, mi - se - re - re no - bis.

no - bis, mi - se - re - re no - bis.

C

p

A - gnus—

C

p

A - gnus—

p

A - gnus— De - i, qui

p

A - gnus— De - i, qui tol - lis pec - ca - ta

De - i, qui tol - lis pec - ca - ta— mun - di,

cres - - cen - - do. **D** *f*

De - i, qui tol - lis pec - ca - ta mun - di, mi - se -

cres - - cen - - do

tol - lis pec - ca - ta mun - di,

cres - - cen - - do

mun - di, qui tol - lis pec - ca - ta mun - di,

cres - - cen - - do

qui tol - lis pec - ca - ta mun - di,

D *f*

dim. *p*

- re - re no - bis, mi - se - re - re no - bis.

f *dim.* *p*

mi - se - re - re, mi - se - re - re no - bis.

f *dim.* *p*

mi - se - re - re no - bis, no - bis.

f *dim.* *p*

mi - se - re - re no - bis.

E

f A - gnus De - i, qui

f A - gnus De - i, qui tol - lis pec - ca - ta, ——— qui

f A - gnus De - i, qui tol - lis, ——— qui tol -

f A - gnus De - i, qui tol - lis, qui

E

tol - lis ——— pec - ca - ta mun - di, ———

tol - lis ——— pec - ca - ta mun - di, ———

— lis pec - ca - ta mun - di, ———

tol - lis pec - ca - ta mun - di, ———

F *p*

Do - na - no - bis, do - na - pa - cem, do - na

p

Do - na no - bis, do - na pa - cem, do - na

p

Do - na no - bis, do - na pa - cem, do - na

p

Do - na no - bis, do - na pa - cem, do - na

F

Pod.

FIN.

no - bis pa - . . . cem!_

no - bis pa - . . . cem!_

no - bis pa - . . . cem!_

no - bis pa - . . . cem!_

FIN.

PRÉLUDE DE LA MESSE DE CLOVIS

Composé spécialement pour le XIV^{me} Centenaire de son Baptême (25 Décembre 496)
exécuté à REIMS.

Molto mod^{to} e maestoso.

DANS LE CHŒUR.

SOPRANOS.

ALTOS.

TÉNORS.

BASSES.

ORGUE du Chœur.

Molto mod^{to} e maestoso.

AU GRAND ORGUE.

4 Trompettes Chrom.

4 Trompettes Chrom.

1^{re} et 2^e Trombones.

3^e et 4^e Trombones.

Molto mod^{to} e maestoso.

GRAND ORGUE.

Grand Jeu.

PÉDALES.

The musical score is arranged in three systems. The first system is for the choir, with four staves for Sopranos, Altos, Tenors, and Basses, and a grand staff for the Organ of the Choir. The second system is for the Grand Organ, with four staves for 4 Chromatic Trumpets, 4 Chromatic Trumpets, 1st and 2nd Trombones, and 3rd and 4th Trombones. The third system is for the Grand Organ and Pedals, with a grand staff for the Grand Organ (including Grand Jeu) and a staff for the Pedals. The tempo/mood is 'Molto mod^{to} e maestoso.' throughout.

The first system of the musical score consists of five measures. The top four staves (treble and bass clefs) are empty, indicating rests for those parts. The piano accompaniment is written on the bottom two staves. The right hand (treble clef) plays a series of eighth and sixteenth notes, while the left hand (bass clef) plays a more active line with eighth notes and some triplets. The bottom-most staff features a continuous bass line with long horizontal lines and curved arrows, suggesting a sustained or glissando effect.

The second system of the musical score consists of five measures, labeled 'A' at the beginning and end. Measures 6 through 9 are mostly empty staves with rests. In measure 10, there is a forte (*ff*) dynamic marking. The piano accompaniment continues on the bottom two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The bottom-most staff continues with the same sustained or glissando effect as in the first system.



First system of a musical score, consisting of two systems of staves. The upper system has four staves: the first two are treble clef, and the last two are bass clef. The lower system has four staves: the first two are treble clef, and the last two are bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation is in black ink on a white background.



Second system of a musical score, consisting of two systems of staves. The upper system has four staves: the first two are treble clef, and the last two are bass clef. The lower system has four staves: the first two are treble clef, and the last two are bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation is in black ink on a white background.

A.G. 9900

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The first system of the musical score consists of two systems of staves. The upper system contains four staves: the first two are treble clefs and the last two are bass clefs. The lower system also contains four staves: the first two are treble clefs and the last two are bass clefs. The music is written in a key with one sharp (F#) and a 4/4 time signature. The first system covers measures 1 through 4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The lower system features a grand staff with a treble and bass clef, and the music is written in a key with one sharp (F#) and a 4/4 time signature. The first system covers measures 1 through 4.

The second system of the musical score consists of two systems of staves. The upper system contains four staves: the first two are treble clefs and the last two are bass clefs. The lower system also contains four staves: the first two are treble clefs and the last two are bass clefs. The music is written in a key with one sharp (F#) and a 4/4 time signature. The second system covers measures 5 through 8. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The lower system features a grand staff with a treble and bass clef, and the music is written in a key with one sharp (F#) and a 4/4 time signature. The second system covers measures 5 through 8.

Sop. *ff* **B**

E - un - tes do - ce - te - om - nes gen - tes,

Altos. *ff*

E - un - tes do - ce - te - om - nes gen - tes,

Ténors. *ff*

E - un - tes do - ce - te - om - nes gen - tes,

Basses. *ff*

E - un - tes do - ce - te - om - nes gen - tes,

ORGLE du Chœur. **B**

Grand Jen.

B

B

The image displays a musical score for a hymn, consisting of four vocal staves and two piano accompaniment systems. The lyrics are written below each vocal staff.

Vocal Staves (Soprano, Alto, Tenor, Bass):

ba-pti-zan-tes e - os _____ In nomi-ne Pa - .

Piano Accompaniment (First System):

The first system of piano accompaniment features a treble and bass clef. The treble staff contains a melody with a long note, and the bass staff provides a harmonic accompaniment.

Piano Accompaniment (Second System):

The second system of piano accompaniment consists of two systems of staves, each with a treble and bass clef. These staves are currently empty, indicating a section of the score that has not been fully transcribed or is a placeholder for additional instrumentation.

The image displays a musical score for a hymn, likely a setting of the Credo. It consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and two piano accompaniment systems. The vocal parts are written in a single melodic line, with the lyrics "tris et fi - li - i et Spi - ri - tus Sanc -" repeated across the four staves. The piano accompaniment is written in a single melodic line, with the lyrics "tris et fi - li - i et Spi - ri - tus Sanc -" repeated across the two systems. The score is divided into two systems, each containing four vocal staves and two piano accompaniment systems. The first system includes the vocal parts and the piano accompaniment, while the second system contains empty staves for the vocal parts and piano accompaniment, suggesting a continuation of the piece.

tris et fi - li - i et Spi - ri - tus Sanc -

tris et fi - li - i et Spi - ri - tus Sanc -

tris et fi - li - i et Spi - ri - tus Sanc -

tris et fi - li - i et Spi - ri - tus Sanc -

tris et fi - li - i et Spi - ri - tus Sanc -

tris et fi - li - i et Spi - ri - tus Sanc -

This musical score is for a piano and voice ensemble. It consists of two systems of staves. The first system includes four vocal staves (soprano, alto, tenor, and bass) and a grand staff for the piano. The second system includes four vocal staves and a grand staff for the piano. The piano part features a complex accompaniment with many sixteenth and thirty-second notes, as well as sustained chords. The vocal parts have lyrics written below them. The score is marked with a common time signature 'C' at the beginning of each system. Dynamics such as *ff* (fortissimo) and *p* (piano) are indicated. The piano part has a large '8' written above the first staff of the second system, possibly indicating an octave or a specific fingering. The vocal parts have lyrics written below them, including 'li...' and 'li...'. The score is divided into measures by vertical bar lines, with some measures containing repeat signs.

D

(SAINT REMI)

E - go te bap - ti - zo In no - mine Pa - tris et

D

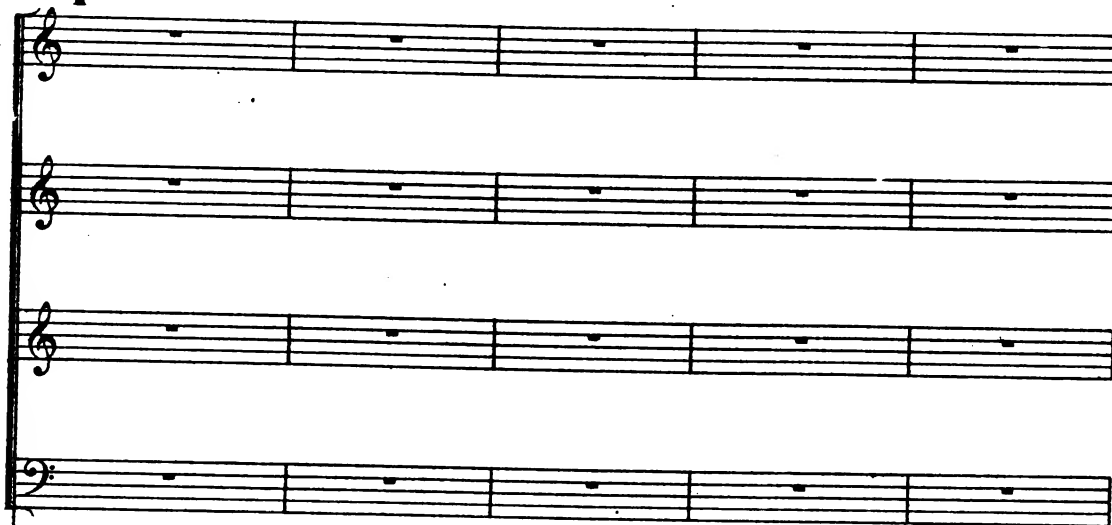
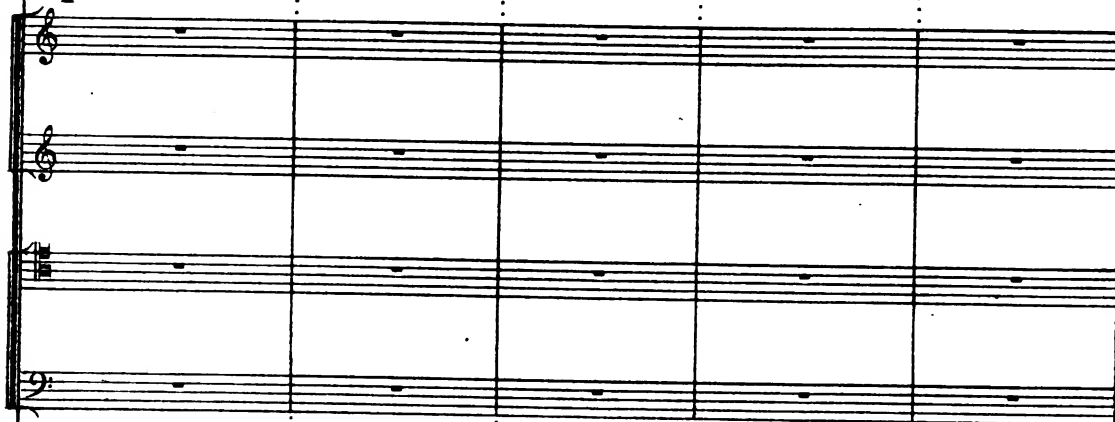
Jeu de fonds

D

D

This musical score is for the 'Gloria in excelsis Deo' by Hector Berlioz, specifically the section for the vocal soloists. The score is written for a large orchestra and includes parts for vocal soloists (Soprano, Alto, Tenor, and Bass). The music is in E major and 4/4 time. The vocal parts enter with the lyrics 'fi - li - i et Spi - ritus Sanc - ti.' The orchestral accompaniment features a prominent string section with a 'Tous les fonds' (all strings) marking. The score is presented in a multi-staff format, with the vocal parts at the top and the orchestral parts below. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo).

This musical score is organized into five systems, each consisting of two staves. The first system at the top features four staves, with the first three in treble clef and the fourth in bass clef. The second system consists of two staves, both in treble clef. The third system consists of two staves, both in treble clef. The fourth system consists of two staves, both in treble clef. The fifth system at the bottom consists of two staves, both in treble clef. The notation includes various musical symbols such as notes, rests, and beams, indicating a complex musical composition. Vertical dotted lines separate the systems, and horizontal lines connect the staves within each system.

F**F****F****F** GRAND ORGUE.*bien accentué.*

Grand Jeu.



This musical score is divided into two systems. The first system consists of four staves: three vocal staves (soprano, alto, and tenor) and one piano accompaniment staff. The piano part is written in treble and bass clefs. The second system consists of five staves: two vocal staves (soprano and alto), a piano accompaniment staff, and a separate bass line staff. The piano accompaniment in the second system features complex chords and arpeggiated figures. The bass line staff at the bottom of the second system contains a single melodic line. The notation includes various musical symbols such as notes, rests, and bar lines.

This musical score is arranged in three systems. The first system consists of four staves: three treble clefs and one bass clef, all containing whole rests. The second system consists of four staves: a grand staff (treble and bass clefs) and two treble clefs, all containing whole rests. The third system consists of four staves: a grand staff and two treble clefs. The grand staff contains complex piano accompaniment with chords, arpeggios, and melodic lines in both hands. The two treble clefs contain vocal parts with lyrics written below the notes. The lyrics are: "I have a dream that one day this nation will rise up and live up to the true meaning of its creed: 'We hold these truths to be self-evident, that all men are created equal.'"

bien accentué.

This musical score is arranged in two systems. The first system consists of four staves, all of which contain whole rests for the first four measures. The second system consists of six staves. The first two staves of this system (treble and bass clef) also contain whole rests for the first four measures. The third staff (treble clef) contains a melodic line starting in the first measure, featuring eighth and sixteenth notes, and ending with a half note in the fourth measure. The fourth staff (bass clef) contains a corresponding bass line with similar rhythmic values. The fifth staff (treble clef) contains a complex accompaniment of chords and arpeggiated figures. The sixth staff (bass clef) contains a bass line with eighth and sixteenth notes, including rests, and ending with a half note in the fourth measure.

CHŒUR.

G

CHŒUR.

CHŒUR.

CHŒUR.

Chris - tus re - gnat, Chris - tus — vin - cit,

ORGUE du Chœur.

G

Grand Jeu.

G

G

ff

Chris - tus re - gnat, Chris - tus

Chris - tus im - perat. Chris - tus re - gnat, Chris - tus

ff
Chris - tus re - gnat,
vin - cit, Chris - tus im - pe - rat, — Chris - tus,
vin - cit, — Chris - tus im - pe - rat, Chris - tus

ff

Chris - tus

Chris - tus vin - cit, Chris - tus im - perat, Chris -

Chris - tus vin - cit, Christus im - pe - rat, Chris - tus,

Chris - tus vin - cit, Chris - tus im - pe - rat, Chris -

The musical score is written for a choir and piano. The choir parts are in three staves (Soprano, Alto, and Bass) and the piano accompaniment is in two staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'Christus vincit, Christus imperat, Christus'. The score includes a forte (ff) dynamic marking and a repeat sign. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The choir parts are in harmony with the piano accompaniment.

re - gnat, Chris - tus vin - cit, Chris - tus im - perat.

- tus Chris - tus vin - cit, Chris - tus im - pe - rat.

Chris - tus, Chris - tus vin - cit, Chris - tus im - pe - rat.

- tus, Chris - tus vin - cit, Chris - tus im - perat.

Chris - tus re - gnat, Chris - tus vin - cit, Chris - tus—

Chris - tus re - gnat, Chris - tus vin - cit, Chris - tus—

Chris - tus re - gnat, Chris - tus vin - cit, Chris - tus

Chris - tus re - gnat,— Chris - tus vin - cit,— Chris - tus—

The score consists of four vocal staves and two piano accompaniment systems. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for grand piano (left and right hands). The music is in 4/4 time and G major. The lyrics are 'Christus regnat, Christus vincit, Christus'. The score includes a first system with vocal entries and a piano introduction, followed by a second system with vocal entries and a piano introduction, and then two empty systems for further vocal and piano parts.

im - pe - rat, Chris - tus im - pe - rat. _____

im - pe - rat, Chris - tus im - pe - rat. _____

im - pe - rat, Chris - tus im - pe - rat. _____

im - pe - rat, Chris - tus im - pe - rat. _____

Ped.

H

ff Trompettes.

ff Trombones.

Four staves of music for Trompettes and Trombones. The top two staves are for Trompettes and the bottom two are for Trombones. The music is in 2/4 time and features a series of chords and melodic lines.

H GRAND ORGUE.

bien accentué.

Two staves of music for the Grand Orgue. The music is in 2/4 time and features a series of chords and melodic lines. The bottom staff has a continuous bass line with eighth notes.

Continuation of the musical score from the previous system. It consists of two systems of staves, each with four staves for Trompettes and Trombones, and two staves for the Grand Orgue. The music continues with various chords and melodic lines.



First system of musical notation, consisting of two systems of staves. The first system has four staves: two treble clefs (top two) and two bass clefs (bottom two). The second system has three staves: two grand staves (treble and bass) and one bass staff at the bottom. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and chordal structures. Vertical dotted lines separate the measures.



Second system of musical notation, consisting of two systems of staves. The first system has four staves: two treble clefs (top two) and two bass clefs (bottom two). The second system has three staves: two grand staves (treble and bass) and one bass staff at the bottom. The music continues in the same key and time signature as the first system. The notation includes various note values, rests, and chordal structures. Vertical dotted lines separate the measures.

First system of a musical score, measures 1-3. The score is written for a piano and voice. The piano part consists of a grand staff (treble and bass clefs) and a single bass line. The voice part consists of a single staff. The tempo is marked 'bien accentué.' (well accented). The key signature is one flat (B-flat). The time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass line and chords in the grand staff. The voice part has a melody of eighth notes.

bien accentué.

Second system of a musical score, measures 4-7. The score continues from the first system. The piano part features a steady eighth-note accompaniment in the bass line and chords in the grand staff. The voice part has a melody of eighth notes. The tempo is marked 'bien accentué.' (well accented). The key signature is one flat (B-flat). The time signature is 4/4.

The first system of the musical score consists of four staves. The top two staves are for a vocal or instrumental melody, featuring eighth and sixteenth notes. The bottom two staves are for piano accompaniment, with the left hand playing chords and the right hand playing a steady eighth-note pattern. The system concludes with a double bar line.

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. The notation includes various rests and note values. The system concludes with a double bar line and the word "FIN." written in the right margin.